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MASTERSONGS BY GREAT COMPOSERS	
FRANZ LISZT	
<i>TWELVE SONGS</i> <i>IN TWO VOLUMES</i>	
THE ENGLISH TRANSLATIONS BY DR. THEO. BAKER	
WITH A CRITICAL NOTE BY RICHARD ALDRICH	
<i>PUBLISHED IN TWO EDITIONS</i> <i>FOR HIGH AND LOW VOICE</i>	
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FRANZ LISZT

A CRITICAL NOTE BY
RICHARD ALDRICH

Franz Liszt's marvellous career brought him into intimate relations with all sides of his art. It was a career of fascinating brilliancy, marked by strongly contrasted episodes; of invincible success in most things that the world counts as success; of changing and advancing ideals; of strivings that lifted him ever higher and higher toward nobler conceptions of the functions of an artist. We find him first a virtuoso of perhaps the highest genius that the world has ever seen; a composer of bravura pianoforte pieces that only his technical powers could approach. We see then a deeper influence gaining control over his activities, turning him to the most serious forms of composition, to a philosophic consideration of problems underlying the æsthetics of music, and to an effort to lead his art into new paths, to establish new forms and set up new ideals. There is something profoundly impressive in the spectacle of this man, at the climax of the most triumphant career that a musician ever had, suddenly renouncing all the worldly success it brought him, and withdrawing from its allurements to devote himself to preaching a new evangel of art. He established himself as conductor of the opera and orchestra at the Court theatre of Weimar, with the distinct purpose of becoming the advocate of the new school of music, of forwarding with the prestige of his great name and the resources of his position the claims of an unpopular and misunderstood group of composers, whose works had otherwise little chance of a hearing; and at the same time he enlisted with enthusiasm under this same banner as a composer, fired with the same enthusiasms and animated by the same views of the artistic ideal. The close of Liszt's career as a virtuoso and the beginning of his activity at Weimar occurred at the end of the year 1841; and from about the same period of his life is to be dated his concern with the higher functions of creative art, and the beginning of a long series of compositions that have had a marked influence on the development

of music. Among the great mass of the works of these maturer years his songs hold an important place.

It was distinctively a German ideal that he followed in this later development of his genius. This fact is clearly visible in his songs. They number more than sixty; with a very few exceptions they were conceived and composed on German soil, are settings of German poems, and, while essentially individual in their embodiment of Liszt's own genius, show plainly the influence of the German masters of song. In the late summer of 1841—he was then thirty years old—he took up his abode on the island of Nonnenwerth, in the Rhine. It is significant of the influence always exerted upon him by his environment that his first composition during his communing with the sacred river of Germany should be a setting of Heine's poem, "Die Lorelei." He had hitherto published but one song, a setting of Italian verse to music, unmistakably Italian in its quality, "Angiolin dal biondo crin"—another hint of the receptivity of his nature—that he had composed during a sojourn at Rome. The "Lorelei" was followed by a series of songs to words by Goethe, Schiller, Heine, Rückert, Geibel, Bodenstedt, Lenau, Hoffmann von Fallersleben, and other German poets. In 1842 he published a set of French songs chiefly to poems by Victor Hugo, which, according to his biographer, Fraulein Ramann, he had already conceived in Paris, and which bear in themselves traces of their French origin; but with this exception, the sixty odd songs that followed, written on his Rhine island and during his career at Weimar, are an endeavor to give voice to the German spirit and to interpret German ideals.

These songs have not escaped the fate of Liszt's other compositions in becoming the subject of great debate and controversy. They belonged to the "path-breaking" productions of the young German composers, who were trying to revolutionize the art of music and enlarge its boundaries; and as such they came in for the general condemnation with which the conservatives fought the new movement. But since the smoke and noise of that conflict have in large measure passed away, Liszt's claims to recognition as a creative genius, as a composer, have been resisted even by ardent supporters of the cause he espoused. Only a small proportion of his works has found wide acceptance from

the musical public, and, with comparatively few exceptions, the songs are among the less known. Some of them, such as "Die Lorelei," "Du bist wie eine Blume," and "Es muss ein Wunderbares sein," have gained a large measure of popularity. But it may be truly said of all of them that they are as entirely representative of the composer's aims, methods, and inspiration as any of his compositions, both in their melodic quality and in their form and structure.

Most of these songs embody in the highest degree the dramatic idea—the abandonment of the purely strophic form of continuous melody in favor of a method of procedure that shall more accurately expound the changing sentiment of the text. Verse by verse, almost word by word, we find the music in them subordinated to the poem through changes of melodic motive, or the interruption of the melodic sequence with sudden breaks into declamatory passages; frequent differentiations of the tempo, shiftings of rhythm and of tonality, sometimes by adventurous modulations, sometimes by still bolder plunges into new keys without modulation; and everywhere the elaboration of the piano-forte accompaniment as an essential factor in the musical development. There are constant reminders of Liszt's anxiety that exactly the right shade of meaning shall be given by the singer. Besides the fullest use of ordinary marks of expression, he gives directions in various languages as to the minutest details of performance. The half-spoken style is a favorite of Liszt's, as may be gathered from the frequent appearance on his pages of such hints as "declamirt," "gesprochen," and "fast gesprochen," "parlando," "parlé;" he is frequently explaining just the dramatic nuance, accent, and vocal coloring he desires with such prescriptions as "mit halber Stimme," "bestimmt," "ernst," "düster," "schwungvoll," "geheimnissvoll," "phlegmatisch," "hinträumend," "schwankend," "sehr accentuirt," "vibrato," "pronunziato assai," and so on. And, indeed, it is quite essential for the realization of the spirit in which Liszt conceived his songs that the singer should be guided by these directions to a perfectly free and dramatically flexible style of performance.

Here we have reached, as the distinguished English critic, Dr. Hueffer, has said, the consistent carrying-out of the poetic principle in lyric music to its final consequences.

Liszt has freed himself entirely from any reverential feeling for the abstract sacredness of the musical form; "he is a poet and nothing but a poet." He has endeavored to embody in the smaller frame of the song the principle that Wagner laid down for the lyric drama; that the means of expression, the music, should not be made the end; that the object of the expression, the drama—represented now by the poem—should not be made the means. The music must lend itself unreservedly and continuously to intensifying the emotional content of the text; the text must not be a mere peg upon which to hang a tune. Others before Liszt had found that a strict adherence to the strophic form in the art-song was often impossible, and the "durchcomponirtes Lied"—the song in which the whole musical tissue is more or less modified to suit the changing sentiment of the verse—had justified itself to Schubert and even to Beethoven. None, however, had ever carried the principle to so complete a working-out as Liszt. That there is danger to the essentials of artistic unity and consistent development of the musical element in the extent to which he carried it, has been admitted by even ardent admirers of Liszt's methods and ideals. There is danger that not only the musical beauty, but the rhythmic organism of the poem may be injured, as Dr. Hueffer has pointed out. Liszt himself found numerous occasions when such a course did not suggest itself to him, as is seen in his purely lyric settings, such as those of "Du bist wie eine Blume" and "Es muss ein Wunderbares sein." Whether or not he has sometimes passed beyond the boundaries that circumscribe the true limits of song, is still a question unsettled. We cannot do better in stating the position of his followers than to quote still further the opinion of the eminent English critic just referred to, who, in an analysis of the song, "Am Rhein," justifies Liszt in these words:

"The perfect blending of the two arts strikes the hearer with a feeling of beauty and harmony of a higher order, because it arises from the mutual surrender of two divergent elements in one common effort. In works like this Liszt has brought the efficiency of music for poetical purposes to a pitch formerly unknown in lyrical compositions."

RICHARD ALDRICH.

FRANZ LISZT
TWELVE SONGS IN TWO VOLUMES

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M.
L7151
VI

Mignon's Lied.

1279920

Song of Mignon.

Poem by Goethe.

Sehr langsam, sehnsuchtsvoll.
Adagio molto con desiderio.

Original key F# major.

Voice. *p*

Kennst du das Land, wo die Ci-tro-nen blüh'n, im
Know'st thou the Land where - in the ci-trons bloom? The

Piano. *una corda pp*

dun-keln Laub die Goldo - ran - gen glüh'n, ein sanfter Wind vom
gold-en or - ange glows in leaf - y gloom; From a - zure skies the

Piano. *pp*

blau-en Him-mel weht, die Myr - the still und hoch der Lor - beer steht?
breez-es gen-tly lave The myr - tle hush'd, and high the lau - rels wave.

Piano. *pp* *rinf.* *f*

p

Kennst du es wohl?
Know'st thou it well?

Kennst du es wohl?
Know'st thou it well?

poco rall. *Più mosso.*

Kennst du es wohl?
Know'st thou it well?

Da - hin, da - hin, da -
'Tis there, 'tis there, 'tis

poco rall. *accel.* *pp* *dolce*

sempre una corda

hin _____ möcht' ich mit dir, o mein Ge - lieb - ter, zieh'n; da -
there _____ I'd fain with thee, my own be - lov'd, re - pair. 'Tis

poco rall. *pp*

Rea. * *Rea.* *

hin, da - hin, da - hin mit dir, o mein Ge -
there, 'tis there, 'tis there I'd fain, my own be -

pp

colla voce

rall.

lieb - ter, mit dir, o mein Ge - lieb - ter, zieh'n.
 lov - ed, with thee, with thee I'd fain re - pair!

rall. *pp* *smorz*

Kennst du das Haus? Auf Sä - len ruht sein Dach; es glänzt der
 Know'st thou the House? be - hind its pil - lar'd walls How light the

Rea. *

f Saal, es schimmert das Ge - mach, und Mar - mor - bil - der
 rooms, re - splendent shine the halls, And mar - ble stat - ues

una corda *f* *p*

Rea. *

rit. *molto espressivo* *rit.*

steh'n und seh'n dich an: was hat man dir, du ar - mes Kind, ge -
 stand and gaze on thee: Poor child, what sor - rows blight thy des - ti -

rit. *pp*

Rea. *

than? —
ny? —

p

Kennst du es wohl?
Know'st thou it well?

poco rit.

Kennst du es wohl? Kennst du es wohl?
Know'st thou it well? Know'st thou it well?

poco rit. *accel.*

Da - hin, da - hin, da - hin — möcht'ich mit
'Tis there, 'tis there, 'tis there — I'd fain with

pp

dir, o mein Beschüt - zer, - zieh'n. Da - hin, da - hin, da -
thee, my own be - lov'd, re - pair, 'Tis there, 'tis there, 'tis

pp

Ca. * *Ca.* *

hin there, mit I'd dir, fain, o mein Be- my own be-

schüt - zer, lov - ed, mit with dir, thee, o mein Beschützer, zieh'n. with thee I'd fain re-pair!

rall.

pp

Red.

a tempo Più mosso.

Kennst du den Berg und Know'st thou the Mount, whose

smorz.

agitato

* *Red.* * *Red.* * *Red.* * *Red.* *

sei - nen Wol - ken-steg? Das Maul - thier sucht im path in clouds up-winds? The mule on mist - y

Red. * *Red.* * *Red.* *

Ne - bel sei - nen Weg; in
ways a foot - ing finds; In

cresc.

Ped. * *Ped.* * *Ped.* *

Höh - len wohnt der Dra - chen al - te Brut,
cav - erns dwells the dra - gon's old - en brood,

cresc.

Ped. * *Ped.* *

ff
es stürzt der Fels, und ü - ber ihn die Fluth.
O'er crashing rocks thunders the foaming flood?

ff tre corde *sf* *ff poco rit.*

Ped. * *Ped.* * *Ped.* *

Tempo I. *p* *poco rall.*

Kennst du ihn wohl? Kennst du ihn wohl?
 Know'st thou it well? Know'st thou it well?

p *poco rall.* *dolce*

Rec.

dolciss.

— Kennst du das Land? — Kennst du das Haus? — Kennst du den
 — Know'st thou the Land? — Know'st thou the House? — Know'st thou the

pp *pp* *pp*

* *Rec.* * *Rec.* *

rall. *etwas poco*

Berg, kennst du sie wohl? Da-
 Mount, know'st thou them well? 'Tis

rall. *accel.* *smorz.*

langsamer
meno mosso *dolce*

hin, da-hin, da-hin geht un-ser Weg!— o Va-ter, lass uns
there, 'tis there, 'tis there, There lies our way!— O Fa-ther, let us

una corda
pp

Re. * Re. * Re. * Re. * Re. * Re. *

zieh'n! Da-hin, da-hin, da-hin geht
fare! 'Tis there, 'tis there, 'tis there, There

sempre dolce

Re. * Re. * Re. * Re. * Re. *

poco rall.

un-ser Weg, o Va-ter, o Va-ter, da-hin— lass uns
lies— our way, O Fa-ther, O Fa-ther, how fain— I would

dolce *poco rall.*

Re. *

zieh'n!
fare!

crese.
Da-hin lass uns
how fain I would

pp

And. * *And.* * *And.* *

zieh'n!
fare!

crese.
Da-hin geht un-ser Weg, o Va-ter,
'Tis there our way doth lie! O Fa-ther

crese.

And. * *And.* * *And.* *

rit.

dolce

o mein Beschüt-zer,
O my pro-tect-or,

Ge-lieb-ter, da-hin!
be-lov-ed, 'tis there!

lento

pp

ppp

„Es war ein König in Thule.“

“There was a king in Thule.”

Poem by Goethe.

Original key.

Allegretto.

Es war ein Kö-nig in Thu-le, gar treu bis an sein
 There was a king in Thu-le, E'er faith-ful to the

poco rall.

Grab, dem ster-bend sei-ne Buh-le ei-nen gold'nen Becher
 grave, Whose la-dy-love, when dy-ing, Him a gold-en beak-er

a tempo

gab, ei-nen gold'nen Be-cher gab. Es ging ihm Nichts dar-
 gave, him a gold-en beak-er gave. At ev-'ry feast he—

poco rall.

ü - ber, er leert' ihn je - den Schmaus, — die Au - gen gin - gen ihm
 drain'd it, Naught else did he so prize, — And ev - 'ry time that he

poco rall.

Red. *

a tempo

ü - ber, so oft er trank dar - aus, so oft er trank dar -
 quaff'd it The tears o'er-ran his eyes, the tears o'er-ran his

a tempo

aus.
eyes.

Und als er kam zu
And when his end was

p

ster - ben, zählt' er sei - ne Städt' im Reich,
 near - ing, His domains he count - ed all,

dim.

gönt' al - les sei - nen Er - ben, den Be - cher nicht zu -
 Will'd them a - way full light - ly, But not the cup, with -

dolce

gleich,
 al,
 gönt' al - les sei - nen Er - ben, den Be - cher nicht zu -
 Will'd them a - way full light - ly, But not the cup, with -

cresc.

gleich.
 al.
 Er sass beim Königs - mah - le, die Rit - ter um ihn
 He held a roy - al banquet, With knights on either

f

Ad. * *Ad.* *

her
 side,
 auf hohem Vä - ter - saa - le, dort auf dem Schloss am
 In his fore - fa - thers' castle, Yon by the o - cean -

f

Ad. * *Ad.* *

Allegro agitato.

Meer.
tide.

ff

Ped. *

marcato

Dort stand der al - te
Up - rose the a - ged -

dim. *p*

Ze - cher, trank letz - te Le - bens - gluth, und warf den heil' - gen
rev - 'ler, Life's part - ing glow to - drain; Then hurl'd the hal - low'd

rinf. *ff*

Ped. *

Be - cher hin - un - ter in die Fluth, hin - un - ter in die
beak - er Far out - ward in the main, far out - ward in the

ff

Ped. *

Fluth;
main;

rinf.

And. *

er sah ihn stür - zen, trin - ken
He saw it fall - ing, fill - ing,

And. * *And.* * *And.* *

und sin - - ken tief in's
And sink - - ing far be -

And. * *And.* *

Meer.
low:

rinf.

And. *

riten.

Die Au - gen thä - ten ihm sin - - ken.
 His eyes grew dim - mer and dim - - mer.

p riten. *dim.*

Trank nie ei - nen Trop - fen mehr,
 Drank he - nev - er - more, I trow,

p *riten.*

p

trank nie ei - nen Trop - fen mehr.
 drank he nev - er - more, I trow.

p *a tempo*

rit.

„Es muss ein Wunderbares sein.“

“It must be wonderful, withal?”

Poem by Redwitz.

Original key.

Schwebend.
Con elevazione.

p

Es muss ein Wun - der - ba - res
It must be won - der - ful, with -

sein ums Lie - ben zwei - er See - len, sich schlie - ssen
al, When two, with hearts con - fid - ing, Are each to

ganz ein - an - der ein, sich nie ein Wort ver - heh - len,
oth - er all in all, Nor e'en a thought are hid - ing.

rit.

dolce

und Freud und Leid — und Glück und Noth — so mit ein -
 In joy or pain, — in weal or woe — With each the

poco rit.

an - der tra - gen, so mit ein - an - der tra - gen;
 oth - er bear - ing, with each the oth - er bear - ing,

poco rit. e cresc.

dolce *smorz.*

vom er - sten Kuss bis in den Tod — sich nur von Lie - be
 From first fond kiss till death lay low, — In love a - lone still

pp rit.

*langsamer
più lento*

sa - gen, sich nur von Lie - be sa - gen.
 shar - ing, in love a - lone still shar - ing.

pp

„Freudvoll und leidvoll.“

“Joyful and Woeful.”

Poem by Goethe.

Original key.

Andantino.

espressivo una corda

pp

dolce

Freud - voll und leid - voll, ge - dan - ken - voll sein,
 Joy - ful and woe - ful, and wist - ful in - fine,

han - gen und ban - gen in schwe - ben - der Pein,
 Hope - ful and fear - ful for ev - er - to - pine,

him - melhoch jauchzend, zum To - de be -
 Wild - ly ex - ul - tant, de - spair - ful - ly

pp

f

p

accel.

poco rit.

smorz.

The musical score is written for piano and voice. It consists of four systems. The first system is an instrumental introduction for the piano, marked 'Andantino', 'espressivo una corda', and 'pp'. It features a treble and bass clef with a key signature of three sharps (F#, C#, G#) and a common time signature. The piano part includes triplets and slurs. The second system begins with the vocal line, marked 'dolce' and 'pp'. The lyrics are in German and English. The piano accompaniment continues with chords and moving lines. The third system continues the vocal line and piano accompaniment. The fourth system concludes the piece with a key change to two sharps (F#, C#), a dynamic shift to 'f' and then 'p', and tempo markings 'accel.' and 'poco rit.'. The piano part features a triplet of chords and a final cadence. There are asterisks (*) at the end of the second and fourth systems.

trübt, prone, him-mel-hoch jauchzend, zum To - de be -
 wild-ly ex - ul - tant, de - spair - ful - ly

f *p* *poco rall.*

accel. *poco rall.*

trübt, prone, glück - lich al - lein ist die See - le, die
 Blest is the heart of a lov - er a -

rit. *rit.* *

Ossia: lein ist die heart of a

liebt, lone, glück - lich al - lein, glück - lich al - lein ist die
 blest is the heart, blest is the heart of a

rit. *rit.*

See - le, die lov - er a -
 See - le, die liebt. lov - er a - lone.

rit. *dolciss.* *pp*

Die Schlüsselblumen.

Aus „Mutter Gottes Sträußlein
zum Maimonate.“

Poem by Joseph Müller.

Frisch belebt.

Animato.

The Primroses.

From "The Virgin Mary's Nosegay
for the Month of May"

Original key
Ab major.

*leicht, mit halber Stimme
leggero e mezza voce*

The musical score is presented in four systems, each with a vocal line and a piano accompaniment. The key signature is one flat (B-flat), and the time signature is 12/8. The piano part features a consistent accompaniment of chords with a rhythmic pattern of eighth notes.

System 1: The vocal line begins with a whole note rest, followed by the lyrics "Dort am grün-nen Hü-gel glänzen / By yon verdant hill are shin-ing". The piano accompaniment starts with a *p dolce* dynamic and transitions to *pp* later in the system.

System 2: The vocal line continues with "schmucke Blümchen schön wie Gold, ih-nen sind als Früh-lingsbo-ten al-le Men-schen / Dain-ty gold-en flow'rs to-day, Ev-'ry heart de-lights to see them, Mes-sen-gers of".

System 3: The vocal line continues with "gut und hold. Schlüs-selblümchen ist ihr Na-me und wie Ho-nig süß ihr Duft, / Spring are they. They are call'd the wood-land primrose, Hon-ey-sweet their fragrance rare,".

System 4: The vocal line concludes with "und mit Veil-chen um die Wet-te wür-zen sie die lin-de Luft, / Vy-ing with the ear-ly vio-let They per-fume the balm-y air,". The piano accompaniment ends with a *p* dynamic marking.

*sehr einfach
con molta semplicità*

mit dem Veilchen um die Wet - te würzen sie die lin - de Luft.
 Vy - ing with the ear - ly vi - o - let They perfume the balm - y air.

Sie, des Len - zes er - ste Kin - der
 They, the spring - tide's ear - liest chil - dren,

p
ritard.
pp

sind gar frü - he schon erwacht, stie - gen aus des Gra - bes Dun - kel
 Do be - times their eyes un - close, From the gloom - y earth a - ris - ing

eh' der O - ster - mor - gen tagt, sie erschlos - sen froh die Er - de
 Ere the East - er sun a - rose. At the first warm sigh of spring - time

sempre pp

bei des Len-zes er-stem Weh'n und ver-kün-den,
Glad their fet-ters off they shake, And they tell, the

pp

dass sie na-he, al-ler Blü-then Auf-er-stehn, und ver-kün-den, dass sie na-he,
time is near-ing When the flow'rs shall all a-wake, And they tell, the time is near-ing

al-ler Blü-then Auf-er-stehn.
When the flow'rs shall all a-wake.

Langsamer
Meno mosso

Die-se Blümchen lass ein Zei-chen, Him-melskö-ni-gin, dir sein,
May these flow'rets be a to-ken, Queen of Heav'n, to thee a-bove,
Andante.

p

dass ich freu - dig dir die Schlüssel weih' zu mei - nem Her - zensschrein,
How on Earth I glad - ly ten - der All my heart to thee in love.

p
schliesse früh es auf zur Tu - gend, mach' es jung an Schätzen reich,
Ear - ly wa - ken it to vir - tue, May it feel thy heav'nly pow'r,

*noch langsamer
ancor meno*
rein und gol - den lass es glän - zen, den be - scheid - nen Blüm - chen gleich,
Pure and gold - en ev - er shin - ing, Like to yon - der hum - ble flow'r,
dolciss.

rein und golden lass es glänzen, den bescheidenen Blümchen gleich.
Pure and golden ev - er shin - ing, Like to yonder hum - ble flow'r.
smorz.
smorz.
perdendosi

„In Liebeslust.“

“In Love's Delight.”

Poem by
Hoffmann von Fallersleben.Schnell - sehr bewegt und glühend.
*Allegro, molto agitato ed ardente.*Original key A \flat major.

f

In
In

mf

Lie - bes - lust, in Sehn - sucht Qual
love's de - light, in yearn - ing - sore,

o hö - re mich, o
O list to me, O

p

b $\hat{2}$.

hö - re mich! Eins sing' ich nur viel tau - send - mal
list to me! A thou - sand times I sing it - o'er,

und
And

b $\hat{2}$.

poco rall.

nur für dich, und nur für dich. Ich
all for thee, and all for thee. I'll

a tempo *molto agitato*

poco rall.

sing' es laut durch Wald und Feld, o hö - re mich!
sing a - loud o'er hill and dell, O list to me!

Ich sing' es durch die gan - ze Welt:
My song to all the world shall tell,

cresc.

ff *riten. ad lib.* *p* *ff* *p*
ich lie - be dich, — ich lie - be dich,
I love but thee, — I love but thee,

molto *pp* *> smorz.* *ff* *sf* *pp* *smorz.*

f *riten. ad lib.* *ff* *pp*

einfach
p semplice

ich lie - - be dich!
I love — but thee!

p più riten.

Tempo I.

un poco moderato

p sotto voce

Und träu - mend noch in stil - ler
And dream - ing e'en in si - lent

dolce ma sempre agitato

Nacht, muss sin - gen ich, muss sin - gen, ich sin - ge, wenn mein Aug' er -
night, Still haunt - eth me, still haunt - eth, That song I sing at morning

b².

poco rall.

wacht, ich lie - - be dich, ich lie - be dich! und
light, I love but thee, I love but thee! And

a tempo

p

poco rall.

a tempo

p

b².

wenn mein Herz im To - de bricht; o sähst du mich, du
 when my heart in death shall yield, Art thou by me, Thou'lt

sähst, dass noch mein Au - ge spricht: ich lie - be
 see with - in mine eye re - veald: I love but

cresc. *ff* *langsamer* *meno mosso*

cresc. *molto* *e* *rall.* *ff* *rit. colla voce* *pp*

dich, ich lie - be dich, ich lie - be dich, lie - be
 thee, I love but thee, I love but thee, love but

p *ff* *p* *p* *Adagio*

ff *pp* *p*

dich!
 thee!

p dolce

